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# The Art News

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ANTIQUES  
RARE BOOKS  
ART AUCTIONS

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## 39 ART WORKS SOLD AT ATLANTA SHOW

Exhibition by Grand Central Galleries a Great Success—Paintings Bought for a New Museum

Twenty-nine paintings and eight sculptures were sold for a total of \$31,000 during the first exhibition conducted by the Grand Central Galleries in Atlanta. The show ended June 1.

The paintings sold included "Highland Stream" and "Winter Landscape" and another winter scene by John F. Carlson, a still life by Dorothy Ochtman, "The Flight" by H. O. Tanner, "Hillside Pastures" by E. C. Volkert, "River at New Hope" by John F. Folinsbee, five canvases painted in or near Bruges by Ossip L. Linde, and three by George Elmer Browne: "Devant la Cathédrale," "The Queen's Garden," and "The Path of the Moon."

Other paintings sold were a still life by Henry R. Rittenberg, "Colonial Landscape" by Ettore Caser, "Moonlight" by Hobart Nichols, "Rockbound Coast" by Jonas Lie, and another canvas by him, "Avalanche Lake" by Oliver Dennett Grover, "Scarlet Vine" by Paul King, a figure group by F. Ballard Williams, "Connecticut Landscape" by Guy Wiggins, "Venetian Moonlight" by Elliott Daingerfield, and one work by John F. Costigan and two by Albert L. Groll. The galleries also received four portrait commissions, Mrs. Clay and Mrs. J. Chambers for George Elmer Browne, and Miss Virginia Campbell and the Misses Haverty for Ivan Olinsky.

The sculptures sold were the "Shivering Girl" by Malvina Hoffman, "Swimming" and "Glint of the Sea" by Chester Beach, "The Frog Baby" by Edith B. Parsons, "Diana" by Janet Scudder, "Joy" by Daniel Chester French, "Magdelene" by Mario Korbel and "The Duck Baby" by Frederick W. MacMonnies.

The exhibition was formally opened on the night of May 17 with a banquet in the large ballroom of the Biltmore-Atlanta Hotel, at which 461 persons were present. J. J. Haverty acted as toastmaster, and speeches were made by Walter L. Clark and Erwin S. Barrie of the Grand Central Galleries and also by Mr. Daingerfield, Mr. Grover, Mr. Lie and Mr. Carlson.

The galleries were opened officially from 10:30 A. M. to 10:30 P. M., but the art lovers of Atlanta and of the neighboring cities and towns began coming as early as 9 o'clock in the morning and the galleries were never closed before midnight from the beginning to the end of the show, which was continued one day beyond the date set, May 31, so that the people might see it on Sunday. About 25,000 persons visited the exhibition. It was decided to hold a similar exhibition next year and there is every prospect of this being an annual event in Atlanta.

George Elmer Browne's painting "Path of the Moon" was bought by popular subscription for presentation to the Atlanta Art Association which is planning a museum. J. Carroll Payne, president of the association, also announced that he had purchased Grover's "Avalanche Lake" and King's "Scarlet Vine" as gifts for the association and the future museum.

## Westminster to Sell 70 Pictures

LONDON—The early part of July will see one of the most important dispersals of old masters that has taken place this century. The Duke of Westminster will sell at Christie's about seventy (instead of fifty as first reported) of the famous pictures in the Grosvenor House collection. It is anticipated that America will be well represented among the bidders.

## Metcalf's Picture in Metropolitan

Through a regrettable error in the caption beneath the reproduction of the painting of "Celia's Arbor" by Lilian Westcott Hale in our issue of May 31 the announcement was made that a painting by Willard L. Metcalf had been sold by the Grand Central Galleries to the Metropolitan Museum of Art. The Metcalf was sold to the Metropolitan by the Milch Galleries.

## Duveens Acquire the Finest Hals in the De Ridder Collection



"PORTRAIT OF A YOUNG WOMAN"

By FRANS HALS

The late August de Ridder purchased this picture from Count André Mnischev, of Paris. It was painted in 1634 when Hals was in his prime. It is reproduced by Dr. Von Bode in his book on the life and works of Hals.

## DE RIDDER'S FINEST HALS NOW DUVEENS'

"Portrait of Young Woman" Sells  
at French Auction for \$125,000  
—Sale Totals 11,698,450 Francs

PARIS—At the sale of the famous De Ridder collection at the Hotel Drouot the "Portrait of a Young Woman" by Frans Hals was sold to Duveen Brothers for 2,100,000 francs, or about \$125,000, including tax. There was spirited bidding for this. The "Portrait of an Old Lady" by the same artist went for 920,000 francs.

A total of eighty-seven paintings, which formed the collection of Dutch and Flemish paintings of the late August de Ridder, was sold by the French government for the benefit of the reparations fund. The result, 11,698,450 francs, almost doubles the record for a one-day auction by Doucet in 1912.

One feature of the sale was the low prices offered for Rembrandts. "Flora," acquired by de Ridder for 1,200,000 francs in 1914, brought only 300,000, while the "Portrait of a Man" fetched 710,000 francs, or 9,000 less than the official estimate.

There was strong competition between Duveen and M. Knoedler, for a New York client, over "A Farm in the Sunshine," by Hobbema, the latter finally winning with a bid of

1,320,000 francs. Other prices were: "Farm Beside a River," by Hobbema, 102,000 francs; "Flirtation," by Brecklenkam, 205,000; the "Flowery Garden," by De Hooch, 250,000; "A Young Mother," 160,000; "Cook Plucking a Duck," by Maes, 245,000; "Portrait of the Painter Francken," by Rubens, 125,000; "Portrait of Isabelle Brandt," by Rubens, 275,000; "Village Road," by Ruisdael, 130,000; "The Leader," by Ter Borch, 128,000; "Young Girl at Window," by Rembrandt, 500,000; "The Dog's Meal," by Metsu, 280,000; "Village View," by Ruisdael, 130,000; "The Siesta," by Jan Steen, 320,000; the "Music Lesson," by Ter Borch, 310,000.

The collection was the property of a Belgian by birth but a German by naturalization. It was in Paris at the outbreak of the World War and was seized by the French government. Two of De Ridder's heirs, a daughter who is a Hollander and another daughter who is a Belgian, are entitled by law to two-fifths of the sum raised by the sale.

## British Commerce Aids Students

LONDON—The Federation of British Industries has instituted an employment bureau for those students who have already proved their capability for good and original work but are experiencing difficulty in putting their talents to practical account. Thirty-six of the leading trade associations have promised cooperation, and the Society of Art Masters is likewise facilitating matters.

## PLAGIARISM NO BAR, CHALONER DECIDES

Will Send Miss Lange Abroad in  
Addition to This Year's Winner  
of the Chaloner Paris Prize

There will be two Paris prize students maintained by the Chaloner Fund. Along with the announcement that Miss Martina Speere of Waterbury, Conn., has won the 1924 competition was published a letter to the trustees by John Armstrong Chaloner to the effect that he would give a prize on his own account to Miss Erna Lange of Elizabeth, N. J., who last year was the winner for a day.

The award of 1923 to Miss Lange was withdrawn when it was shown that her picture, "Lament," bore a striking similarity to a painting, "The Lament," by James Williams, an English artist, a copy of which appeared in the *International Studio* for October, 1916. Miss Lange insisted that her work was original.

Mr. Chaloner's letter, addressed to George F. Lewis, clerk of the prize foundation, protests against the decision of the trustees not to let Miss Lange compete. In it he says that he is willing to grant that Miss Lange's painting was "a cold swipe," but that the foundation is a school for art and

(Continued on page 4.)

## AMERICAN ARTISTS EXHIBIT AT YOUNG'S

Summer Display by Contemporary  
Painters Largely Made Up of  
Landscapes—Other New Shows

For a summer exhibition there has been hung in the Howard Young Galleries a group of twenty-one canvases by contemporary American painters and one by J. Francis Murphy. American landscapes are to the fore, figure subjects being represented only by the witty "Composers" by Harry W. Watrous, "The War Bonnet" by E. Irving Couse, "A Garden of Memory" by F. Ballard Williams and "The Gossipers" by Louis Kronberg.

The glow and color of the city of canals is the theme of the "Venetian Sunset" by George H. Bogert and the "Venice" by Ossip L. Linde. J. Barry Greene contributes another of the few foreign scenes with his "Old Corner of Antibes" as does Colin Campbell Cooper with his "Town in France." But in none of these is color so brilliant nor the air so crystalline clear as in Child Hassam's "Gloucester," which is the outstanding work in the show for exquisite color and beauty of technique.

Other painters included in the exhibition are Ernest Albert, Gustav Wiegand, L. Mazzanovich, Harry F. Waltman, Pieter Van Veen, C. C. Curran, Joseph Birren, Gordon Grant, G. Glenn Newell, Leonard Ochtman and Guy C. Wiggins.

## Old Masters at Reinhardt's

Sixteen painting and panels by old masters, and four tapestries after cartoons by Boucher have been hung in the Reinhardt Galleries for exhibition until June 21, the group representing the portrait and landscape schools of England, Holland, France and Italy.

Of the two English portrait painters, Lawrence is the more impressive with a large and extremely handsome double portrait of two lads, John and Henry Labouchere, a painting in which he achieved brilliancy through means other than mere color. The composition is in his grandiose vein and the characterization of the two boys rich with charming verity. The half-length standing portrait of the Rev. N. J. Bowles by Reynolds is distinguished by its beautiful lighting and the resonant painting of the head and braided coat.

To move to an earlier period the "Madonna and Child" by Montagna is one of the loveliest possible versions of this subject, not alone through its rich and varied color scheme and its lovely landscape background, but also through the serenely sweet expression of the Madonna's face. A glowing "Portrait of a Roman Senator" by Tintoretto hangs nearby and in this room is also a lovely head of a woman by Jacopo del Conti and a half-length of a woman by Cornelis De Vos.

A landscape by Solomon Ruisdael and a river scene by Van Goyen represent the Dutch, and there is a large and meticulously painted still life by Van Beyer, rich with precise reproductions of surfaces of glass, silver and fruit.

In the French group are a "Portrait of a Girl" by Trinquette, the charm of his subject being equalled by the painting of her costume; a "Diana in a Landscape" by Jean Baptiste Van Loo, and two decorative panels of cupids by Fragonard in which the details of the painting of the flowers serving as enriching notes of color in his schemes are no less lovely than that of the soft rounded bodies of the sportive figures whose babyish expressions are not lacking in the conscious artificialities of XVIIIth century French art.

## Hoffbauer's Miniature Paris

Given to France by Wanamaker

PARIS—Much interest is being manifested by Americans in the exhibition at the Société Nationale Salon of the late J. E. Hoffbauer's miniature relief plan of Paris in the XVth century, which has been purchased by Rodman Wanamaker, for presentation to the Musée Carnavalet, of Paris. The miniature design is surrounded by a collection of paintings by its author, who was considered a leading authority on old Paris.

Begun in 1918, the work absorbed most of the author's time until his death in October, 1922. Practically all of the buildings were finished by him, their assembling having been carried out by his son, Charles Hoffbauer, known to



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## Minneapolis Art Institute Gets a Poussin

"MOSES DEFENDING THE DAUGHTERS OF JETHRO FROM  
THE INSOLENT SHEPHERDS"

By NICHOLAS POUSSIN

The Minneapolis Institute of Arts has just purchased, through the Reinhardt Galleries, New York, a fine example of Poussin's work. It is authenticated by a famous expert, Dr. Gronau, director of the Kassel Gallery. He refers to the canvas as "one of the most beautiful works by Nicholas Poussin, done in his Roman style. It appears to be," Dr. Gronau continues, "identical with the composition which Smith describes in

his Catalogue Raisonné, but which he knows only from an old French print. All of Poussin's wonderful qualities, such as the composition, the conception of the figures, drawing and color, especially of the heroic landscape, are most happily combined here. Outside the Louvre one can find pictures of this quality only in some English collections. Even in the largest museums such works are scarcely found."

BROOKLYN ARTISTS  
SEEK A CLUB HOUSESociety Headed by W. C. L. White  
Proposes Co-operation by all  
Art Groups with This Object

At a meeting of the Brooklyn Society of Artists held in March it was decided to take action upon the matter of building a club house. In order, however, to insure its success and more rapid realization, the society now seeks the co-operation of all organizations in Brooklyn engaged in art work of any kind.

The organizations directly appealed to are: Brooklyn Society of Artists, Brooklyn Society of Miniature Painters, Brooklyn Society of Modern Art, Brooklyn Water Color Club and Society of Painters and Sculptors. Supervisors of art in the elementary schools, drawing teachers in the high schools, architects, a handicraft group (if there is or shall be one organized), art students of Brooklyn, and a lay member group (if this is deemed advisable) will also be invited to join.

Each body will be considered a separate entity, maintaining its own individuality as now held, independent in every respect, except in the planning and building of a club house as a permanent home for them all, where they may meet separately, exhibit their work independently, and enjoy social intercourse.

"Brooklyn is sorely in need of a building to house its art societies," says President W. C. L. White of the Brooklyn Society of Artists, in a communication addressed to the other organizations. Steps will be taken to call a general conference in the early fall if favorable responses are received to the overtures of the organization which he heads.

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## Chew Art Works Bequeathed

The will of Beverly Chew, of Geneva, N. Y., gives to the Metropolitan Museum the Chew collection of publications and prints of the Society of Iconophiles, and to the Grolier Club, of which the decedent was a founder, portraits by Kneller and Tutterel and a collection of book covers.

## Silver Goblet for W. W. Sampson

LONDON—Mr. W. W. Sampson was the guest of honor at a luncheon at which all the principal habitués of Christie's were present, when he was given as a symbol of respect a silver goblet of the period of George III.

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## CUBA LIKES OUR ART, NOT OUR BUILDINGS

Critic Praises Arthur Freedland-  
er's Pictures at the Sevilla-  
Biltmore, but Raps the Hotel

HAVANA—Arthur Freedlander exhibited paintings in the Spanish corridor of the new Sevilla-Biltmore Hotel, and created a favorable impression. One article in particular was eulogistic, that of Jorge Mañach in the *Diario de la Marina*.

Many Cubans do not like the Americanesque architecture of the new hotel. It has been termed "a prodigious, perpendicular creation, which has been transported to the tropics," and many are said to "resent the affront implied in attributing to the spirit of our plain but excellent architecture, with its cool arcades and pleasant porticoes, that vertical pile, so palpably on the Prado, with its abominable pinnacle, oblique roof and absurd eaves."

However, Señor Mañach likes the art of Mr. Freedlander, and says that he "typically represents North American painting at the present time—the very moment when this art, forgetting at once too obvious realism, graceful, delicate and pleasing technique, the imaginative strength emphasized by such as Abbott H. Thayer (painter and 'Scientist') and the brilliant though somewhat superficial naturalism of Sargent and Chase, begins to paint pictures that are more investigative and more boldly inclined toward decorative effects, of which school Whistler, an American himself, was the genial precursor."

"In the work of Freedlander there is, then, much of European depth. The portrait of the artist Vance Swope, for example, is a rich piece of realism and characterization which, by the firm touch of the bold, finished strokes, brings to mind heads by Frans Hals or, better still, by Reynolds and his Flemish-English school. At the same time, the portrait, modernly romantic, of this Saxon—the head à la Pitt, with his purple muffer—is unspeakably elegant and in harmony with the taste of our times. The same might be said of the splendid portrait of Anna Fitzhugh, the memorable diva. The portrait of George Casamajor, the New York literary man, fearlessly done in greens and grays, is, likewise, a distinctly astonishing exhibition of psychologic penetration that would have been a delight and wonder to Zuloaga himself. And then, too, there is the languid charm, the sweet reverie of the young girl, Lorna, all robed in white, in interpreting whose ingenious placidity the artist must have found keen enjoyment. There you will also encounter a 'Mendicant,' whose simplicity recalls Velazquez."

"Go, go, my friend, and visit that corridor! There you will discover that the North Americans of today have something better to bring to us than skyscrapers whose projecting eaves remind one of pigeon-houses."

## KNOEDLER'S TO MOVE BY THE END OF JUNE

Will Join the New Art Center in  
57th St. When Their New and  
Modern Building Is Completed

By the end of June M. Knoedler & Co. will have moved from their present quarters at No. 556 Fifth Ave. to their new building at 14 East 57th St., a five-story edifice devoted entirely to the firm's art business. The general arrangement of the building is much the same as in the Fifth Avenue galleries, the first floor comprising an entrance hall with a great north window, a Greek frieze as its only architectural ornamentation; the elevator at the left, a center gallery with a fireplace at the right, and a circular stairway at the left. As in the present location, there will be two main galleries in the rear, these fitted with a great skylight giving splendid natural illumination.

The second floor is to be set apart for prints, one room for a public exhibition gallery with two private print rooms, these reached by the main circular stairway leading directly to the public print room. The third floor will contain the library, to extend the entire length of the building, its dimensions 55 feet long by 15 wide, two private offices also being on this floor. Two private rooms for showing pictures, two private offices, and a stock room will be on the fourth floor while the fifth will be devoted to the accounting offices and matting and restorer's rooms. In the rear of the sixth floor is a large private room for showing special pictures.

All the exhibition galleries are provided with the latest system of lighting, both natural and artificial. By the method installed, both the natural and artificial light will be thrown directly on the walls of the galleries where the pictures are hung instead of being diffused all over the rooms as was the older custom. The building is fireproof and the ventilating system incorporates all the latest features. The woodwork throughout the public rooms is walnut, the paneling extremely simple in design.

In moving to 57th St. the Knoedlers feel, in common with associates in this quarter that they are not only in the art center of New York but of America as well. Convenience to their clients is also another consideration for in 57th St. they will escape much of the traffic congestion of Fifth Ave. During the summer only the first two rooms on the ground floor will be used for business purposes, no special or general exhibitions having been scheduled in the two main galleries until September or later.

## R. C. Hoenschel Going Abroad

R. C. Hoenschel, of M. Knoedler & Co., will sail for a summer in England and France on the *Olympic* on June 14. He will be accompanied by Mrs. Hoenschel and Roland Balay, the nephew of Roland Knoedler.

## PURDY JOINS THE FERARGIL GALLERIES

Director of Sculpture of Grand  
Central Galleries Resigns to  
Accept a Congenial Position

W. Frank Purdy, director of sculpture at the Grand Central Galleries, has resigned. He will be identified with the Ferargil Galleries, at 37 East 57th St., joining forces with Messrs. Price and Russell in the elaboration of monumental memorials and other activities in American sculpture.

With a background of thirty-five years on Fifth Avenue, he feels he can do great things in his new field "unhampered by the limitations under which he has struggled." He is a New Yorker of New Yorkers, having been born in lower Fifth Ave. of Dr. Franklin B. Purdy and Emmeline Sheffield Bixby. His mother was born on Ann St., a quaint thoroughfare almost lost today in lower Manhattan. After attending the Columbia College of Physicians and Surgeons in 1885 he took up work at Gorham's, and in 1902 became art director, his first great placement being the "Mares of Diomedes," by Gutzon Borglum, presented by the late James A. Stillman through Sir Purdon Clark then director to the Metropolitan Museum.

In Borglum's studio Mr. Purdy studied sculpture thereafter for eighteen months or so, to return and take full charge of Gorham's. In this period he made and developed the vogue for small sculpture, and it was then that Charles H. Caffin, art critic, said: "Irrespective of anything that happens in the future it can be safely said of you that up to the present moment you have done more for American sculpture than any one who preceded you."

In 1914 Mr. Purdy was the first president of the Art Alliance, now a national institution. He was president of the American Institute of Industrial Art, a founder of the Art Center, associate editor of *Arts and Decorations*, and in the meantime was a prolific writer on applied arts.

At the death of Solon Borglum Mr. Purdy purchased and now directs the School of American Sculpture, the only school of America devoted exclusively to instruction in sculpture, on the advisory board of which will be found many of the greatest sculptors of the country. No one holds so many friendships with American sculptors.

## Independents in Long Island

Melita Blume writes from Brookhaven, L. I.: "There is a movement under way to form a society of independent artists of Long Island, upon the principles of the New York society. The aim is to have a summer show. Artists interested may apply to Mrs. Melita Blume, secretary, Brookhaven."

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## BRITISH ART TAX

As a result of the forthcoming sale at auction of some of the finest works in the art collection of the Duke of Westminster in Christie's and the recent annual meeting of the National Art Collections Fund in London at which Premier MacDonald presided, an agitation has sprung up for the imposition of a British export tax on art. Argument presented in favor of that plan is that nearly every country levies an art export duty, and this has raised the question as to why Great Britain should permit its private art collections to be denuded of fine works without the nation making some profit from these transactions in the form of an export tax. It is also argued that such a tax might discourage foreign buyers to the extent of keeping many of the great art works in the country.

It is natural for British art lovers to think and argue in this fashion but they do so on ill-informed grounds. The experience of France with a form of export duty on art works, the so-called "turnover tax" of twelve per cent on the sales price of the art work, should not encourage Britons in the idea that any good will come of such a law. It has not been the French experience that the imposition of the "turnover tax" has prevented valuable art works from being sold to foreign buyers, for it is the commonest possible human experience that if a man wants a thing very much the question of its price does not stand in his way. An export tax may affect the exporting of art works to some degree. But it will never do so to the extent British art lovers appear to believe.

But there is another aspect that Britons may not have considered although art dealers of that nation must necessarily consider it, since it gravely affects the future of the British art trade. This is that since France passed the law imposing the "turnover tax" on art works leaving the country Paris as an art center has suffered loss for the following reasons: Dealers from other countries were in the habit of taking fine art works to Paris for sale as the great art market of the world. But with the imposition of the "turnover tax" and its involved operation non-French dealers have almost ceased taking their wares to Paris since they can sell them elsewhere more readily, with less trouble and without the payment of the tax.

An art export tax is an easy subject to discuss. But when it comes to one actually being put in operation it has some of the dangerous possibilities of playing with dynamite. It will not stop

the foreign buyer from getting what he wants and it is more than likely to injure the art business of a country imposing it. We have a striking illustration of this in the experience of Paris as a passing world art center in so far as foreign pictures are concerned.

## CHANGE OF ADDRESS

At this time of the year when our readers are leaving their winter homes for summer residences, temporary studios or to travel, they naturally want THE ART NEWS to follow them as regularly as it appears, a desire which the publishers of this paper earnestly share. To arrive at perfection of service in this double desire it is necessary for subscribers to cooperate with our subscription department to the extent of notifying us as far in advance as possible of a desired change, always giving the present address as well as the new one, with the subscriber's name.

It might appear to be decidedly unnecessary to suggest that a communication of this kind, notifying us of a change of address, should be signed just as well as any other kind of a business or social communication. But experience has taught us that this is quite necessary; and although by applying the Edgar Allen Poe induction method to an unsigned missive, our subscription department sometimes is able to solve the problem presented, that method fails more often than it does in detective stories. With full information in our possession as to subscriber's name, old, and new address, your paper will reach you regularly and promptly.

## STUDIO NOTES

Eben Comins recently closed his Washington studio and went to East Gloucester, where his studio is near the Hawthorn Inn.

Frank A. Brown has returned from a winter spent in Tunisia and Italy and is located for the summer at his studio in Machiasport, Me.

Ruth St. Denis and Ted Shawn gave a tea on June 6 to show the work of Nino Ronchi, a young Italian artist whose work has not been shown in New York before.

The artists of Westport, Conn., have started a hunt club, using the beautiful log cabin of Arthur Dodge for their club house. Laura Gardin Fraser and James Earle Fraser were the originators of the club.

Ernest Haskell has gone to Sebasco for the summer.

Orlando Rouland has opened his studio at Marblehead.

Carolyn C. Mase, who has been painting this spring at Marlborough, has taken a studio at Ogunquit.

Mrs. Max Bohm will go to Provincetown on June 7 for the summer.

George de Forest Brush has gone to his summer place at Dublin, N. H.

Gleb Derjinsky, who was married Easter week to Miss Michaelhoff, will remain in town this summer to complete work for his one-man show to be held next season.

Grace Helen Talbot, who recently announced her engagement to Robert Ingersoll Brown, has returned from Paris and is now living with her aunt, Mrs. Victor Cummock, at Oyster Bay.

Miss Mary Gray left New York this week for a summer in Gloucester. She will have a studio in the Rocky Neck section of East Gloucester.

Charles R. Patterson will leave his studio apartment in the National Arts Club on June 15 for Portland where he will paint "longshore scenes."

Maurice Fromkes, who has been painting in Spain, will return to this country this month.

Charles Allen Winter has just sold one of his paintings of fantastic subjects, "Nereid of the Grotto," to Mrs. Richard B. Owen, of Washington. He and Alice Beach Winter are to motor to East Gloucester next week with Stuart Davis, who will also spend the summer there.

Harriet Frishmuth has returned from a week in Philadelphia and will go to Lake Pleasant, Hamilton County, for the summer.

Robert Henri, who has been painting in Ireland, has gone back to Spain, before returning to America.

Tom P. Barnett will spend the summer in Europe, sketching along the Riviera, with excursions into Spain and Greece. He will return to his Rockport studio early in September.

John R. Koopman has left for Cape Breton where he will spend the summer painting water colors to be exhibited in New York next winter.

## Artist Presents Mother's Portrait to Milwaukee



"PORTRAIT OF MY MOTHER"

By

GEORGE RAAB

Courtesy of the Milwaukee Art Institute

This painting has been presented to the Milwaukee Art Institute by the artist, George Raab, and thus has become part of the permanent collection of that institution. Mr. Raab was long associated with art in Milwaukee, where he was curator of the Layton Art Gallery and a trustee of the Art Institute. He is now director of the Springfield Art Association, of Springfield, Ill.

## BONHEUR PORTRAIT GIVEN TO FLORENCE

Famous Collections of Self-portraits in the Uffizi and Pitti Galleries Recently Enlarged

FLORENCE—The world renowned collection of paintings and sculpture in the Uffizi and Pitti Galleries in Florence, which was begun at the initiative of Cardinal Ippolito de Medici, is every year enriched and enlarged by gifts, offered either by the authorities or their families, or by works of art bought directly by the state.

One of the sections of modern art which is always of much interest to visitors, is that devoted to portraits of illustrious painters of all parts of the world, painted, and in many cases, given, by themselves, to the gallery. A recent acquisition to these portraits is that of Rosa Bonheur, of whom, although she died as far back as 1899, it has been up to now impossible to obtain the desired work. The gallery already possesses portraits of Anguissola, Robusti, Angelica Kauffmann, Madame Le Brun, and other distinguished women painters, but the great French artist was not represented, so this addition is gladly welcomed.

—K. R. S.

## OBITUARY

## JAMES WARD

James Ward, artist, author and lecturer, who for two years had been painting scenes in Rhodesia, died at Salisbury, Rhodesia. He was born in Belfast in 1851. He had written books on the technique and history of painting and other forms of decoration. He was assistant to Lord Leighton from 1878 to 1886. Among his books were "Principles of Ornament," "Colour Harmony and Contrast," "Colour Decoration of Architecture."

## PLAGIARISM NO BAR CHALONER DECIDES

(Continued from page 1.)

not one of morals nor "an adjunct to the Young Women's Christian Association."

Ordinarily there would have been no competition this year, but owing to the fact that no award was made in 1923 a competition was held. Mr. Chaloner will send Miss Lange abroad at his own expense. The fund was established by him in 1890, but passed out of his hands when he was committed to Bloomingdale as insane. It carries an award of \$6,000 to the art student showing the greatest promise and is payable in five yearly instalments. The trustees of the foundation are Colonel William Rand, Charles A. Platt and Albert Sterner.

## PARIS

A noteworthy exhibition of paintings and drawings by M. Dunoyer de Segonzac is at present taking place in the rue St. Honoré. Few of his contemporaries enjoy such a wide reputation as this artist. In France his talent is taken for granted, and abroad—whether in England, America or Germany—among the museums and well-known private collections there is eager competition for the possession of his works. The prestige of this Independent artist is so universally established that so academic an institution as the Carnegie Institute has appealed for his assistance in the choice of the French artists who are to be invited to send in contributions to its annual exhibition. The favor he enjoys is an honor to those whose admiration he has won, for his painting cannot, from any point of view, be classed as the type that draws the passer-by with a smile. He is before anything else a realist, but there are many ways of being a realist.

Perhaps one of the most significant works in the whole exhibition is a still life study belonging to M. Paul Poirat's collection. It represents simply a loaf of bread, a bottle of white wine and a basket placed on the grass. No more ordinary or more trivial subject could be imagined, in fact, nothing less picturesque, but the artist has treated it in such a broad way, putting into it all his knowledge of the plastic, that this humble subject has been invested with a sort of grandeur, capable of evoking as strong an impression as a still-life study of Chardin. This example is typical of the art of Segonzac, but his range is far wider. The landscapes, always simply chosen and broadly treated, are also often stamped with a noble grandeur. When looked at closely they would seem to be painted with a sort of mud, but a sumptuous and magnificent mud in whose depths there is a residue of lacquer, and in this he may claim relationship with the technique of Courbet. In his large compositions with figures Segonzac, although quite classic in style, cannot be compared with anybody. Their synthetic character is essentially modern and gives an impression of breadth striking and unexpected. Until lately, Segonzac had limited himself to the duldest and most permanent tones, the siennas and the browns, the blacks and the whites. His recent works indicate a new and decisive orientation in the direction of color, but this, far from changing the character of his art, on the contrary notably enhances his effects.

This solidity in pictorial matter which constituted a link between Segonzac and Cézanne—the latter being the great influence accepted by most of the young artists of today—must not be looked for in M. Henry Ottmann at any point, this artist being linked directly with Renoir. His exhibition at Marcel Bernheim's Gallery proves that he has been faithful to himself. It includes portraits, nudes

and interiors, as well as landscapes from town and country, still-life studies and flowers. Indeed, he paints almost everything as if he were painting flowers, and it is in this that his charm lies. His delightful study of a nude in the open air has a flowery freshness that is very pleasing. He is a colorist *par excellence*. Sometimes he is a little bit slack, especially in his landscapes, but his best canvases have a charm all of their own. I do not know whether he is known in America, but I know he deserves to be.

Mr. Harry Lachman, whose exhibition of recent works has just opened in the Allard Gallery, is also a colorist, but his color has a solid foundation. His landscapes, always broadly composed, are executed with a rich and generous hand, which proves him to be a true-breed artist. While ignoring nothing that can be learned from the masters of modern landscape, he does not remind one of any of them, and allows himself to be influenced by nobody. He becomes ever to a greater degree master of his palette, and can attack the most varied and the most difficult subjects, which gives to his art a width and diversity of no common order. He is as much at home painting the Duomo di Milan, or Notre Dame de Paris, as when he is painting the Lago di Lecco or the via di Bellagio, but it is in this sort of subject that he reaches his acme.

At the same gallery Mrs. Benjamin Guinness is showing a collection of children's portraits after the Whistlerian tradition, as well as a few pieces of decorative sculpture chiefly inspired by the Chinese art of the Ming period.

M. Georges Leroux, who was a pensionnaire of the Villa Medici, has left a part of his heart in Tuscany. The landscapes of Italy are the only ones he will consent to paint, and into these he puts a grave charm which well suits that country consecrated by history and art. The little exhibition of his work that is now taking place at Le Gouppe Gallery is excellent as a whole. It includes not only olive trees, cypresses and San Gimignano, but also figures of soldiers of 1914 that he painted during the war in which he himself took part, among which are to be found a portrait of Lemordant which is worthy of note.

Four young women artists have assembled a selection of their works at the Galerie Panardie in the rue Bonaparte. One of them, a *débutante* and a pupil of M. Lhôte, Mlle. Luce Borel, gives evidence of uncommon gifts, and the world will be speaking of her before long. Mlle. Juliette d'Oyré, who has been for several years sending contributions to the Salon d'Automne and the Salon des Indépendants, is represented at this exhibition by some figures broadly painted and which show great promise, and by some studies in still life of flowers which reveal a fine sense of composition and color. Madame Odette Leprévost and Mlle. Renée Blum complete this chosen group, showing landscapes and figures treated in quite the modern spirit.

—H. S. C.



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**LONDON**

The Melbourne Art Gallery, which has shown itself remarkably able in its selection of Ancient art, is now proving equally wise in regard to its policy concerning the New. For it has recently given James Pryde (more usually spoken of in intimate circles as "Jimmy") a commission to paint the Gallery a picture—subject, so far as I am aware, not specified. Pryde is an artist who deserves to be honored in this fashion for he is a painter with a great romantic suggestiveness, able to imbue the ordinary everyday things with a feeling of mysticism and of mystery. He knows how to imply unknown forces lurking behind purely material things, and has a curious facility for achieving limitless spaciousness and height within the dimensions of quite a small canvas.

I am hoping that the terrible slump in prices which now so often overtakes Victorian Academicians when their works are put up at public auction, will not similarly befall the R. A.'s of today, whose fees amount to four figures sterling. J. F. Lewis, R. A., is a case in point. Just on fifty years ago his "Courtyard of the Patriarch's House, Cairo" fetched nearly £2,000. A few days ago a third of that sum was all that was bid for it.

Every day in every way we notice more and more the influence which Eastern art is exercising over that of the West. Probably the art lovers of the Orient are saying the same thing, reversed, about their own contemporary output! At the present a remarkable example of the influence of the Japanese

prints and of the Chinese animal drawings is being given at one of the smaller galleries where Camille Pissarro's granddaughter, who works under the name of "Orovida," is giving a show of drawings and etchings. She draws her tigers and her leopards, her mares and her lions, like one who has become familiar with her models in the jungle, not as one who has merely visited a menagerie in order to make a series of pencil sketches of them—as is usually the case when a European artist essays this kind of study. As the jungle does not happen to be handy, Orovida has done the next best thing—she has taken herself over and over again to the splendid nature and animal films of which several have been produced at the cinemas during the past two or three years—an example which other artists of the kind well might follow. Never having been trained at an art school, she approaches her task quite untrammelled by technical conventions, with the result that she gets as near to nature and to truth as any modern animal painter that I have met.

Cézanne, who has wielded perhaps more influence over the modern artist than any other painter, is represented by four works at the exhibition of the French masters of the XIXth century, now being held at the Lefèvre Galleries. Among these is the "Portrait d'enfant," a work to which one returns because in it the painter has achieved without any apparent effort that intensely interesting suggestion of a child's potential possibilities which makes one wish to study and study again. Sisley is seen at his best in his "Effet de Neige," in which the light falling on the snow-clad scene is rendered with an unusual sensitive-

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ness, and in his "Les Bords du Loing à Moret," a temperamental study instinct with poetry. A very characteristic Gauguin is "La Baignade," in which with magnificent effectiveness a Tahitian model is posed among the luxuriant tropical landscape that he so loved to depict.

It is said that the caricatures of Sidney Sime are of such a cruelty that they have caused members of the Yorick Club, of which he is a feature, to go so far as, if not actually to commit suicide, at least to alter the cut of their hair and the shape of their hats! But it is not only his caricatures that he is going to show this month at his one-man exhibition, for I understand that he will exhibit a number of mystic and religious drawings, rather in the manner of the arch mystic, Blake. Sime is one of the most interesting figures in the art world of today, for his career, beginning in a Lancashire pit and evolving through many stages of alternate want and fame, has been a romance.

The Hull Art Gallery, through the generosity of Mr. T. R. Berens, is to have George Clausen's "Sunrise in September" from the Academy of this year. Clausen is a man who should certainly be represented in public galleries for no one is more sincere and more indefatigable in his attempts to deal with difficult effects of light, and of time of day, as affecting that light. He is one of the few successful artists who do more than merely repeat successes. It is a new problem every time.

L. G.-S.

**OMAHA**

Forty-five paintings by eight artists were exhibited for ten days at the Public Library. The artists represented were Robert J. Dinning, Jr., Henri Domshyde, Augusta Knight, Mrs. Eva M. Peterson, Augustus W. Dunbar, T. Lindberg, Delia Robinson and Dr. Robert F. Gilder. The exhibit was sponsored by the art department of the Woman's Club. Paintings by Walter Ufer were shown at the same time.

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**VIENNA**

In the Künstlerhaus about fifty valuable canvases are exhibited, which have been added to the State Gallery. All of them are "trouvailles," donations, or works obtained through exchange. The feature pieces, a portrait by Dürer and a Velasquez, have been mentioned in THE ART NEWS. By Lucas Cranach is a female portrait and two religious paintings; by Baldung Grien, a composition "Lot and His Daughters;" by Wolf Huber, an especially beautiful portrait. Among paintings of the Dutch school is one by Aart de Gelder "Circumcision of Christ," of high pictorial qualities. By Adrian van Ostade and Jacob Ochtervelt are genre pictures; landscapes are by Ruisdael, Van Goyen, Aart van der Neer and Jan Hackaert. The acquisitions in the line of Italian art are not so numerous but of the highest quality. A "Flagellation of Christ" by Tintoretto and a lagoon picture by Tiepolo are the most important.

**DES MOINES**

Paintings by Leon Gaspard were shown during May and the exhibit will continue two weeks in June in the gallery of the City Library. On the opening night the Association of Fine Arts held its annual spring party with Mr. and Mrs. Gaspard as the guests of honor. A delightful program featuring Russian selections was given by Arcule Sheasby and Mrs. Detliv Tillisch, of the association, and by Miss Elizabeth Werblowsky who gave several dances.

Five pictures have been purchased by local residents. "Fur Fair" was bought by Paul Beer, "Navajo Fair," a triptych, and "Chinese Houseboats" by Oliver Thompson, and "Chinese City, Peking," and "Kirgez Boy" by Fred Thompson.

Adjoining the gallery, in the art library, a group of the originals of J. N. Darling's cartoons were shown. "Ding," who is a resident of Des Moines, won the Pulitzer prize for the year's best cartoon.

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**CHICAGO**

The layman print lover likes nothing better than a varied collection of selected prints such as the seventy-eight lent by Mrs. M. M. Sheriff to the print rooms of the Art Institute. Contemporaries of the late XIXth and early XXth centuries are represented. Brilliant examples from France, Scandinavia, Great Britain, the United States and Holland are represented. Among the artists represented are Besnard, Fitton, Israels, Lynch, Cameron, Helleu, Zorn, Haden, Steinlen, Cassatt, Jacque, Whistler, Lepere, Zandomenighi, van Gravesand, van Muyden and Boutet de Monvel.

John R. Thompson has lent his collection of old masters to the Art Institute for a summer exhibition. One of the most admired works is "The Merry Lute Player" by Frans Hals.

The House of O'Brien exhibits a group of canvases from a private collection including a Monticelli, a landscape by Robert C. Minor and a landscape by George Inness.

The Freeman Company, importers, who have a new gallery in the Fine Arts Building, announce a showing of Aubusson and petit point wall and furniture tapestries, and paintings by R. Fardel, of Paris, who is interested in landscape and picturesque sections of towns.

The J. W. Young Galleries has an exhibition of marines by Leon Lundmark. "The Rise of Leon Lundmark"—Marine Painter, is the title of a small book written for the occasion.

The Marshall Field Galleries are hung with canvases by California artists. New canvases by Podchernikoff, with others by Hagerup, Coutts and Hansen, are shown.

The Albert Roullier Galleries are holding an extensive exhibition of etchings by William Strang. At the same time Emil Fuchs has an exhibit, including an etched portrait of Paderewski.

Lou Mathews Bedore has completed three large murals seventeen feet in height to add to her decorations in the Walter Scott Public School. The compositions show young children at play with kites, balloons and various games on the lake shore under the trees in summer time. The artist is the wife of Sidney Bedore, sculptor.

Lee Sturges, president of the Chicago Society of Etchers, has presented his plate of "Cataract Creek, Glacier National Park" to the Wyvern scholarship fund of the University of Chicago. Mr. Sturges will sign 150 impressions, to be sold for the fund and then cancel the plate.

Irving Manoir, painter, etcher, creator of murals in enamels, art teacher, lecturer and craftsman, has opened the Chicago Arts Academy in the Tree Studio Building.

E. Kathleen Wheeler attended the Kentucky races to model the winning horses. Mrs. Wheeler has modeled many favorite saddle horses and the pet dogs of Chicago society. Her bronze of a goat and her kid called "Death and Sleep" was exhibited at the Royal Academy in London, and was purchased by Colonel Harvey.

Harry L. Engle, painter, associated with Thurber's Art Gallery in recent years, is now connected with the House of O'Brien. Among his recent work is the restoration of mural paintings be-

longing to the gallery of the Municipal Art League. Mr. Engle received a commission to paint a panel for a space back of the judge's bench in the new Juvenile Court Room. The composition is a landscape on a summer day. Children are flying kites, fishing from a brook, and at play in the open air. It is said that pictures such as this in the court room have a marked influence on delinquent children.

Adelbert Quest, associated with Chester Johnson at 700 S. Michigan Ave., has gone to Europe to obtain foreign paintings. Mr. Johnson sails early in June.

Some interesting figures have been compiled from the sales of the International Water Color exhibition, which recently closed at the Art Institute. A total of sixty-one paintings were sold, thirty-nine to men and twenty-two to women purchasers. Forty-five of the pictures were to new purchasers and sixteen to those who had previously purchased paintings at the Institute. Chicago citizens bought thirty-nine of them and twenty-two were sold to outside residents. Out-of-town purchasers were from Boston, Cleveland, Buffalo, Newark, Milwaukee, Aurora, Rockford, Urbana, Gary, Riverside and Muscatine, Iowa. The sixty-one water color paintings were sold for a total of \$8,185, which is an average of \$135 apiece.

—Lena May McCauley.

**SALT LAKE CITY**

Benjamin Brown presented the Springville High School, Utah County, with "The Eucalyptus." This picture was the seventh to be acquired by the school this year.

Miss Rhea Taylor Skelton, Utah artist, has designed a bronze memorial tablet to commemorate the Pony Express which flourished in the mountain region before the coming of the railroad. The tablet depicts a horse and rider trying to escape savages believed to be lurking in their path. The tablet was ordered by the Spirit of Liberty Chapter of the Daughters of the American Revolution.

Mrs. Corinne Damon Adams, a Salt Lake City artist, has an exhibition of thirty water colors at the Chamber of Commerce art room. They were all done during the past six months in and around Salt Lake City.

Pictures by Joseph A. Everett, Edwin Evans, Lee Greene Richards, Le Compte Stewart, Jack Sears, A. H. Lewis, A. R. Wright, G. Wesley Browning, William Parkinson, J. T. Harwood, Miriam Brooks Jenkins, Florence Ware, Myra Sawyer, T. Snaphus, J. B. Fairbanks and Lawrence Squires are in the exhibition at the L. D. S. U. art gallery. Mountain valley scenes predominate, but there are French pictures by Edwin Evans, French and Bavarian subjects by Lee Greene Richards, and pictures of California by others.

—Fred L. W. Bennett.

**INDIANAPOLIS**

A group of six paintings in oil and five pastels, by J. Murry Wickard, and two pieces of sculpture, ideal heads modeled in the round, by Miss Marjorie Remy Johnson, comprise a two-weeks' exhibit at the Pettis Gallery which continued through the first week in June.

A group of samplers from the European collection owned by Mrs. L. C. Harper, of New York, have been displayed in the Herron Art Institute.

—L. E. M.

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The first exhibition of the Painters of the West, arranged to coincide with the biennial week of the Federation of Women's Clubs, contains fifty-eight canvases, two from each artist. Jack Wilkinson Smith's "Toll of the Sea," Armin Hansen's picture of two fishermen, "Vencenso and Pete," Frank Tenney Johnson's "On Salt Lake Trail," Maynard Dixon's "The Survivors," George Townsend Cole's "Navajo Country," Edgar Payne's two pictures from France, and works by Guy Rose and Aaron Kilpatrick are outstanding. DeWitt Marshall shows "Gaviota Ledges," Douglass Parshall, two tapestry-like canvases in monochromes, and William Wendt, characteristic landscapes. Thomas Moran, as dean of Western painters, is given the place of honor in the catalogue. His "Beyond Gallup, New Mexico," was painted in 1913. Other exhibitors are Charles P. Austin, Franz Bischoff, Carl Oscar Borg, Cornelius Botke, Maurice Braun, Benjamin C. Brown, Clyde Forsythe, John Frost, Arthur Hazard, Edgar Keller, Jean Mannheim, Gotardo Piazzoni, Hanson Puthuff, John Hubbard Rich, Orrin White, Max Wieczorek and Charles M. Russell, whose "Buffalo Hunt" excites great enthusiasm among spectators familiar with the old Western life.

The Stendahl Galleries in the Ambassador Hotel are showing a collection called "Master Painters" including early and small pictures. William Keith, Murphy, Inness, Chase, Gardner Symons, Paul Dougherty and Twachtman are also represented. An early Eugene Fromentin shows the inevitable Arabs in a camp scene. "The Swing" by George Boughton, "An Important Letter" by Jules Worms, "Scheherezade" by H. Siddons-Mowbray and a group of hens by Charles Jacque are of special interest. Three Blakelocks, a small Theodore Rousseau, and works by William Ritschel, Chauncey Ryder, Glen Newell and William Wendt complete the exhibition.

Formal dedication of the new murals in the clinic building of the Anita M. Baldwin Hospital for Babies took place on National Hospital day. The murals are the work of Miriam Rich, Robert Kawahara, W. Nichols and other students of the Otis Art Institute under the direction of E. Roscoe Shrader and Edouard Vysekai.

The exhibition by the Print Makers Society of California at Barker Brothers includes only the work of non-resident members. Bertha Lum's block-prints in color and John Pratt's English scenes, particularly the well-known "Rugby Football," are popular. Martin Hardie, Alfred Hartley, George Soper, Stella Langdale, Eileen Soper, Margaret Rudge, Arthur William Heintzelman, Roi Partridge, Carl Oscar Borg and Dirk Baksteen are also represented.

Cannell and Chaffin are showing canvases by Irving Couse, Warren Davis, Murray Bewley, Hovsep Pushman and Carle Blenner.

A replica of a small figure of Diana by Harold Swartz, recently shown at the Painters and Sculptors' spring exhibition, has been presented at the art department of the Public Library.

—Elizabeth Bingham.

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### BOSTON

An exhibition sale of antique English silver and old Sheffield plate is being held at the new galleries of Robert C. Vose, 559 Boylston St., Copley Square. Of central interest, even in this large collection gathered by Brainerd Lemon, is a silver service made for George III and carrying the Marlborough coat of arms, and wine coolers made by Paul Storr. Seldom does one have such an opportunity of noting the hallmarks of noted English makers.

Decorated glass by Sidney T. Callowhill is on view at the Society of Arts and Crafts, together with printed silk decorative panels by Gilbert Fletcher and decorated ware by Mary S. Ricker. "The Cost of Victory" sculpture with two figures by Arthur Ladd, has been chosen by the American Legion, as a war memorial for Beverly Farms. Fletcher Steele, landscape architect, has designed a miniature park as setting.

Members of the Boston Art Club have hung their annual summer exhibition, and it proves representative of greatly varied styles besides being one of the best of its kind in years. Carl Gordon Cutler's portrait of C. M. Chase is a center of attention, for the painter has given rein to his originality in the matter of color, yet so logical is his theory and so well-considered his composition that the picture is an unquestioned success, for all its use of violet, green and blue for dominant hues. Albert Felix Schmitt shows one of his admirable still lifes, and Frank Carson shows a canvas having fish houses for subject that again proves his good taste in color. Carl Nordell has a large canvas with two figures, "The Listeners" and Lester G. Hornby is represented by a landscape. Oscar Julius shows his stirring sea pictures, and Anson K. Cross a canvas depicting convincingly a twilight effect at the shore. Other painters well represented are Vesper I. George, Elen Comins, Robert Strong, Charles Copeland, H. Dudley Murphy, J. Eliot Enneking, Theophile Schneider, Earl Sanborn, Francis Flanagan, Clifford Ashley, Horace R. Burdick and Charles W. Riddle.

Alfred Hutty shows etchings of Southern scenes at the galleries of Doll & Richards.

Alumni of the School of the Museum of Fine Arts took over the pops concert in Symphony Hall for the evening of June 4.

### HARRISBURG, PA.

At a Civic Club dinner at which Director Saint-Gaudens of the Carnegie Institute art department was the guest of honor, it was decided to organize an art association and hold exhibits. Mrs. Martin E. Olmsted, president of the club, is the head of a committee of seven to devise ways and means. Dr. C. H. Garwood, superintendent of city schools, and Dr. C. Valentine Kirby, State art director, pledged their co-operation, as did Miss Minna McLeod Beck, art director of the city schools.

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### PHILADELPHIA

The School Arts League is holding its first organized exhibition at the Sketch Club. The color note is bright and lively, for many posters shown were made for the poster contest at the Atlantic City convention of the Eastern Arts Association. The first prize was won by Esther A. Jacobs, of Buffalo; second, by Irene Bergen, and third, by Eva E. Louholm, both of this city.

Stanton's Gallery is exhibiting etchings by Herbert Pullinger, notably the Germantown series, and the child studies of Eileen Soper, whose most recent plate is "The Stray."

Throughout June the Pennsylvania Museum in Memorial Hall, Fairmount Park, will hold in the print room an exhibition by American illustrators.

Marianna Sloan is exhibiting in her studio in Chestnut Hill the last two of a series of four mural panels for St. Thomas Episcopal Church at White-mars. The subjects are from the Life of Christ, life size.

Fern I. Coppedge sold "New-Fallen Snow" to Charles P. Davies, of Reading, Pa., who is assembling a collection which already includes Chase, Carlsen and Lathrop, for the new Reading Museum.

The Philadelphia Chapter of the American Institute of Graphic Arts exhibits "Fifty Books of 1923" at the Poor Richard Club in Camac St.

David Finkelgreen's symbolic figure painting of an old Jew called "Well, Now Where?" has been purchased to hang in the new Y. M. H. A. building.

A Russian pageant of "Ivan the Terrible," designed with great care and elaboration of color, costume, and effect, was given by the School of Industrial Arts in the Pennsylvania Museum, Memorial Hall. Huger Elliott, principal, and three members of the faculty, Ralph MacLellan, Edward Warwick and J. Frank Copeland were among those taking part.

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The new president of the Arts Club is Gideon A. Lyon. L. Morris Leisenring is vice president. Carlton C. Van Valkenberg is chairman of the entertainment committee. Felix Mahony is the head of a new art education committee. Edward Hood Watson is treasurer, and Frank B. Gibson is chairman of the house committee. Dr. Mitchell Carroll is chairman and Mrs. Louis N. Geldert vice chairman of the committee on cooperation and hospitality.

W. Langdon Kihn's Indian portraits are being shown both at the Corcoran and at the Van Dyck Galleries. Mr. Kihn has been adopted by the Indians with the rites of blood brotherhood and given the name of "Chase-Enemy-in-the-Water."

Indians seem to be growing in favor as subjects for portraits and sketches. Catherine C. Critcher is going again to Taos to paint them and James T. Berryman has just returned from Montana, bringing pen-and-ink drawings and color sketches of the aborigines.

There is being shown at the headquarters of the Federation of Women's Clubs, 1734 N. Street, the Kentucky mountain industries of Berea College—rugs, homespun dress fabrics, basketry and counter panes, an artistic assemblage of "fireside industries."

Mrs. Bush-Brown is painting a portrait study of the Baroness Emeline Maydell and her sister.

An exhibition of "gum prints" by John H. Garo is at the National Museum in the arts and industries section. It consists of landscapes, architectural subjects and portraits.

A new studio building on 20th St. between F and G streets is being erected by Richard S. Meryman, portrait painter and vice principal of the Corcoran Art School. There is a great demand for studios in Washington.

Moses W. Dykaar has completed his portrait bust of the late President Harding.

William F. Walter has gone to Provincetown.

William Henry Bishop, author and artist, formerly American consul at Genoa and Palermo, Italy, is visiting Washington. Mr. Bishop, who painted in Spain last season has a studio and residence at Brooklyn, Conn.

The three large high schools of Washington, Central, Western and Technical have all formed sketch clubs. The first one was organized by Miss Emily Randolph Strother.

Mrs. Mary B. Sawtelle and Miss Laura Lindsay Carter will have a summer school of art at Asheville, N. C.

In the Corcoran School of Art the first prize, \$200, was awarded Dorothy Davidson for a portrait painting. First prize for portrait drawing, \$15, was won by Eleanor Beckham; first in still life, \$15, by Ruth Ward; first in the antique class, \$75, by Ruth Adams; first in the competition class, \$15, by Elizabeth Sabin.

—Helen Wright.

**BALTIMORE**

The board of trustees of the Baltimore Museum announces the following gifts:

"Chioggia Fishermen Reading Tasso," a pastel by Julius Rolshoven; oil paintings, "Near Maplewood, N. J." by Bolton Jones, "Genevieve Welling (Mrs. Wigfall)" by Frank Duveneck, and "Touchstone or the Clown" by F. B. Mayer, from Archibald H. Taylor. "The Nativity" by Pietro da Cortona has been presented in memory of Mr. and Mrs. William G. Read by her son, James Morris Howard, and his sisters.

Other gifts are a number of pieces of French XVIIIth century porcelains from the estate of the late Alfred Duane Pell; an etching, "Fishing Boats" by Hayley-Lever, from Mrs. Herbert L. May; an etching, "Zaragoza" by Ernest D. Roth from Mrs. Louis Lowinson, and several etchings contributed by the artists, Frederick Reynolds and Will Simmons.

**HARTFORD**

The Art Society's school closed the season with an exhibition of the students' work. Prizes were awarded as follows: Life class, Dorothy Jones; design, C. Wellington Crosby; composition, Patty Whitney; figure painting, Kathleen Becker; head, Monica Reddy; illustration, Rita Leach.

The Arts and Crafts Club's annual spring exhibition included paintings by W. B. Green, Frances H. Storrs, Robert F. Logan, Cornelia C. Vetter, M. B. English, Mrs. Robert Kellogg, Jessie Goodwin Preston, Mrs. D. W. Thrall and Ruth E. Abbey.

B. Maie Weaver's portrait of Governor Templeton has been placed in Memorial Hall.

Nunzio Vayana's studio was destroyed by fire in the early morning of June 2. All his paintings and furnishings, etc., were destroyed.

—Carl Ringius.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****GREENWICH**

At the eighth annual exhibition of the Greenwich Society of Artists is a fine collection of paintings, sculpture, works in arts and crafts and architecture. This year the paintings invited from out of town are all by Connecticut artists, and these include examples by Karl Anderson, F. J. Waugh, Wilson Irvine, Ossip Linde, C. H. Davis, Harry Hoffman and Emil Carlsen. Small bronzes by Janet Scudder, Bessie Potter Vonnob, Berge, and Arthur Putnam, and the fine standing figure of Lincoln by Daniel Chester French are among the exhibits.

Members of the Greenwich Society of Artists, most of whom are exhibitors,

are Leonard Ochtman, Joseph H. Hunt, George Wharton Edwards, W. B. Tubby, Erwin S. Barrie, Theodore E. Blake, F. W. Brackett, Jessie Browne, Matilda Browne, W. S. Bucklin, Isabel Cooper, W. F. Dominick, Mrs. Alfred Ferguson, Mrs. E. E. Hunt, I. H. Fry, Florence W. Gotthold, Harriet Tyng Gray, Thomas Hastings, Grace Holton, Hobart Jacobs, Alison M. Kingsbury, Jr., Margaretha M. Kingsbury, E. L. MacRae, A. J. Norris, Dorothy Ochtman, Cora Parker, N. D. Potter, M. E. Robinson, Henry W. Rowe, Ernest Thompson-Seton, J. Alden Twachtman, J. G. Tyler, Mrs. Bailey Vanderhoef, S. H. Wainwright, Jr., Emile Walter, Q. Wohlpart, M. van C. Whitehead and F. K. Winslow.

**NEW YORK EXHIBITION CALENDAR**

Ackerman Galleries, 10 East 46th St.—American and English marine paintings and prints, through June.

American Museum of Natural History, Columbus Ave. and 77th St.—Semi-precious stone carvings by Russian lapidaries of the Czarist regime.

Arlington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists.

Art Center, 65-67 East 56th St.—Monthly competition of the Pictorial Photographers of America and the work of the Orange, N. J., Camera Club, to June 30; "Fifty Books of the Year," chosen by the American Institute of Graphic Arts, to June 30.

Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.

Brooklyn Museum—Memorial exhibition of the works of Frederick W. Kost; paintings by a group of Canadian artists, through June.

Charles of London, 2 West 56th St.—Exhibition of European and Near Eastern arms and armor.

Daniel Gallery, 600 Madison Ave.—Paintings by modern Americans.

Dudensing Galleries, 45 West 44th St.—Paintings by modern American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.

Ehrich Galleries, 707 Fifth Ave.—Landscapes, flower paintings and decorative portraits by the old masters, through June.

Fearon Galleries, 25 West 54th St.—Old masters and primitives; French paintings of the XIX century.

Ferargil Galleries, 607 Fifth Ave.—Paintings by American artists.

Grand Central Galleries, 6th floor, Grand Central terminal.—Pastels showing the making of steel by Roderick D. Mackenzie.

Holt Gallery, 630 Lexington Ave.—Carvings and miniature sculpture; paintings by Jean Jacques Pfister.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of American prints.

Keppel Galleries, 4 East 39th St.—Woodcuts and drawings by Florence Ivins, to June 7.

Knoedler Galleries, 556 Fifth Ave.—XVIII

century prints in color and sporting prints. Kraushaar Galleries, 680 Fifth Ave.—Paintings by American and foreign artists.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Historical exhibition of etchings; Western embroideries; exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; work by students in New York art schools.

Milch Galleries, 108 West 57th St.—Selected group of American paintings.

Montross Galleries, 550 Fifth Ave.—Special exhibition of paintings by American artists, to June 30.

J. B. Neumann's Print Room, 19 East 57th St.—Max Weber exhibition; prints by Redon and Bresdin, to June 21.

N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers, to November.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Selected American paintings.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Tintoretto, Montagna, Ruisdael, Lawrence, and others; drawings by old masters, through June.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Sept. 15.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Weyhe Gallery, 794 Lexington Ave.—Drawings by Boardman Robinson, to June 7.

Howard Young Galleries, 634 Fifth Ave.—Summer exhibition of paintings by American and European artists.

**STOLEN FROM PRIVATE HOUSE**

Two pictures described as below

**LIBERAL REWARD** paid for information leading to location of pictures or their recovery.

A. London Street Scene. In front of grocery store on side of street bearded man wearing blue apron stands in door of store. In window of store are bins of coffee, tea, sugar, etc., in bulk, with price cards stuck in them. In street there is a barrel laying on its side; next to it are two boys, one on his back with doll clutched in right hand, while the other is standing over him in fighting position. A little girl sits on curbstone crying. Kneeling down in barrel there is another little girl who is watching two boys trying to force another boy into barrel with her. On sidewalk there is an old-fashioned wooden grocery carrier with four short legs and four handles. In carrier are meats and vegetables. A small dog is smelling around them. There is an old-fashioned English nurse-maid standing on sidewalk just back of small baby carriage. Strewn about are vegetables, marbles, oranges, school-bag and books—one of them open disclosing the print. The children are typically English as shown by ruddy cheeks and dress.

The painter is T. Hunt. Size 50" x 32"

B. Arabian Horse Scene. On bank of river, in foreground there are eight horses, ridden by Arabian soldiers. Each soldier carries long Arabian rifle and is dressed in long flowing robes and turbans. The foremost horse is large and white horse. In background are stragglers riding up to join others who have halted before the river. Also may be seen smoke of enemies camp. The foremost soldier in picture points to the smoke.

The painter is Gebhart. Size 72" x 90"

Anyone having knowledge of the whereabouts of one or both of these paintings please reply in confidence and receive reward, notifying

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